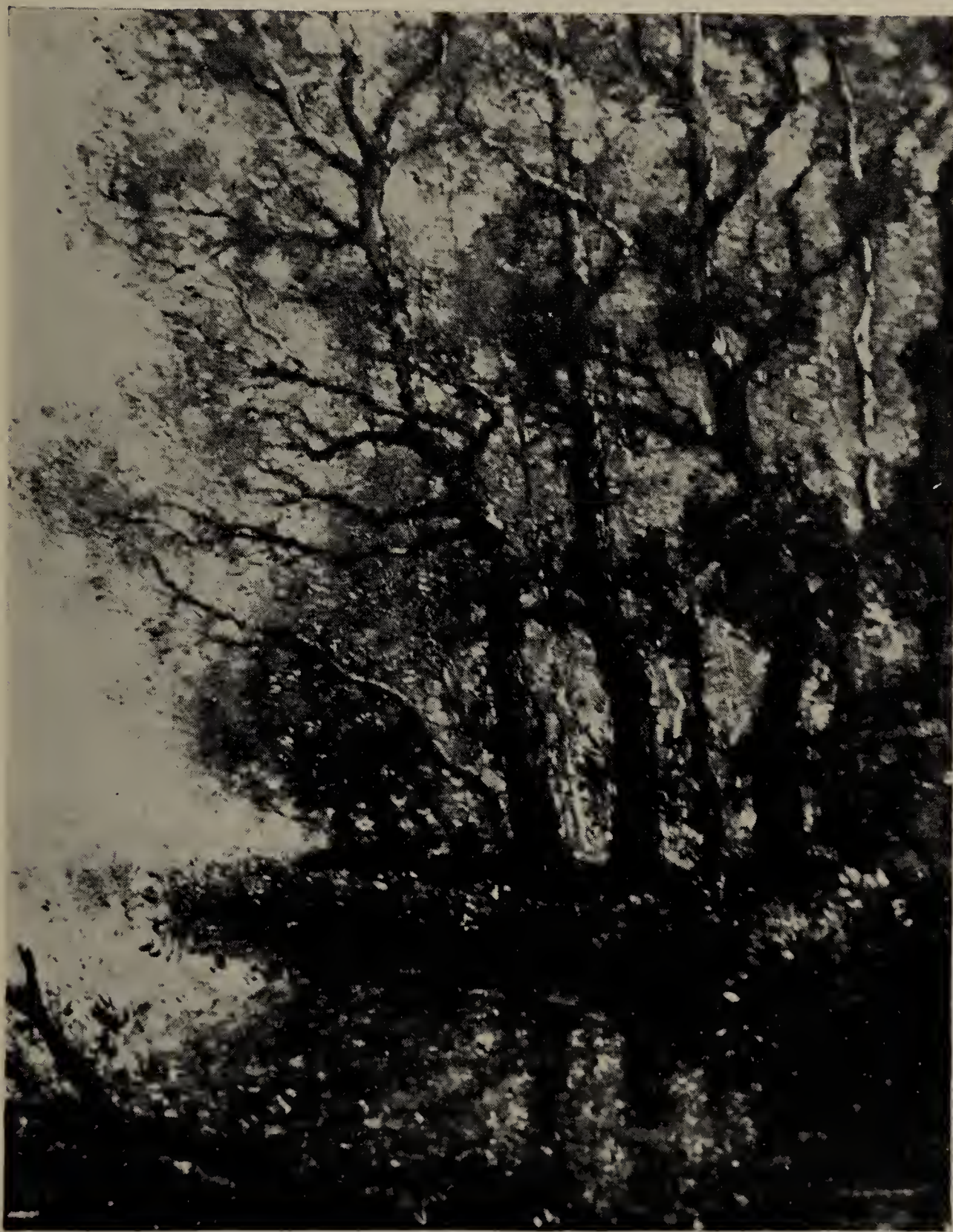


∴ MUSEUM NEWS ∴

PUBLISHED BY
THE TOLEDO MUSEUM OF ART
TOLEDO, OHIO

No. 38

February 1921



FOREST AND STREAM

HENRY W. RANGER

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

RANGER'S BEQUEST TO ADVANCE ART

HENRY W. RANGER was called, before his death, the Dean of American landscape painters, by an English critic who at the same time expressed himself as being convinced that the next great landscape school would arise on the west side of the Atlantic. By this leading American artist, the Toledo Museum has an important painting, *Forest and Stream*, installed by Mrs. Edward Drummond Libbey in the Maurice A. Scott Gallery.

Ranger's art study was carried on outside of the academies and schools of art, in America and in France, England and Holland as well in which latter countries he spent several years of his life. He absorbed the spirit of Fontainebleau and the Barbizon painters and acquainted himself thoroughly with the work of the other schools of painting. To this knowledge he added his own strong individuality and his great talent, thoroughly assimilating all that he learned from other artists, so that he was in no sense a borrower, or eclectic.

He acquired a wide range of expression and used it principally in the interpretation of the landscape of his own country, particularly that of New England. Early in his career he was a watercolorist of note but abandoned that field for painting in oil, in it combining with his mastery of technic, a quality of vibrant color that is peculiarly charming. His influence will long be felt in American art for his work is of a character of great interest to students and can not fail to react to their benefit. Furthermore, upon his death in 1916 he left to the National Academy of Design, an endowment of \$200,000, the income from which is to be spent annually in the purchase by the Council of the Academy, of works by American artists. Paintings so purchased are by the terms of the will to be given to museums and galleries throughout the country to form a part of their permanent collections, except that the National Gallery at Washington may have the option to take during a five year period after the death of an artist, any picture by him purchased from this fund to become a part of its collection.

By incorporating such a bequest in his will, Mr. Ranger showed himself to be a man of great wisdom and foresight, for it is the first foundation of its kind in America. It will do much to aid young and struggling in-

stitutions to secure for their galleries paintings of the greatest merit selected with care by a board consisting of the foremost artists of America. There could be no more fitting memorial to the artist than that he who has contributed much to the progress of art thru his brush, should also be remembered as setting aside the monetary proceeds of his profession for its further advancement.

Forest and Stream, which Mrs. Libbey has installed in the Toledo Museum, is one of Ranger's delightfully personal subjects, representing a bit of New England woods and a little brook flowing through it. The illustration does not reveal one of the most interesting features,---a bit of bright red color which serves to focus the attention in the center, but it does give an idea of the pattern and composition, always most interesting in Ranger's paintings.

TOLEDO EXTOLLED IN COLLIER'S

IN a recent issue of Collier's Weekly, Allen D. Albert writes breezily of Toledo---its people, its works and its ideals. He is eminent as a sociologist, political economist, editor, lecturer, farmer and many other things. Having studied over 400 cities throughout the world he is a master of the subject and his analysis of our city warms our hearts to him for he seems to like the town. His lengthy illustrated article has much to say about the Museum of Art a portion of which we reprint as follows:

Toledo, Ohio A city brought forward in ten years by factories Greater than any factory in it Fifty miles from Detroit, 75 from Marion, 100 from Cleveland, 180 from Indianapolis, 210 from Chicago, and 115 from Columbus Surviving splendidly the interference of Ohio politicians, the rivalry of other towns, and the temporary closing of its biggest factory.

A place where Brand Whitlock, Golden Rule Jones, "Gunk," the newsboys' friend, and the superintendent of schools are not any better known than the director of the Art Museum Where the able bodied give the crippled a square deal Where a middle class home looks like a country club And the clergy of all denominations speak as they pass by.

On the muddy Maumee, 13 electric lines, 23 railroad lines, a natural-gas pipe line, and Lake Erie Handles half the coal hauled

THE TOLEDO MUSEUM OF ART NEWS



THE MUSEUM LIBRARY CONSTANTLY USED BY CHILDREN

on the Great Lakes Our second automobile center Our first center for art for all the people, with this for its motto:

"No city is great unless it rests the eye, feeds the intellect, and leads its people out of the bondage of the commonplace."

Toledo is the only city I can cite where any stranger can find the art institute by asking any child on any street.

To know Toledo as her people know her, however, you must see the Museum of Art.

"We have never found a man who took the civil-service examination who did not know where the Art Museum is," reports the city civil-service commissioner. "But we have found many a one who could not direct a person to the leading hotels."

Thousands of school children voted on the Seven Wonders of Toledo. They put the Museum of Art first by a large majority. Then came the Overland factory, the Second National Bank Building, the electric sign "You Will Do Better In Toledo," the Cherry Street Bridge, the Scott High School, and the city's rank as a railroad center.

Children really built the museum building. Their pennies, nickels and dimes made a pile four feet high in a bank window. The younger women formed a committee to raise

money. There were committees of stenographers, debutantes, laborers, and newsboys.

Wherever you go and whatever you see you will find no paid guards, no paid guides. Boys and Girls do all the guarding and guiding that are needed. On any Saturday you can see in the basement hundreds of typical healthful, happy American youngsters picnicking at luncheon time in order to be in the Museum all day.

No pressure is put upon them by the schools or any other agency. They come for interesting talks, for free music hours, for story hours, for service in bird conservation, for study of nature according to the ideals of their hero, John Burroughs. In one recent year, surely surpassed in 1920, the Museum had 86,000 constructive contacts with the child life of the city.

One day 20,000 trooped past Mr. Burroughs to dedicate a monument to him. Well might he say it was his happiest day.

This devotion to humanity is only easier to identify in the Art Museum than in other departments of Toledo life.

It is not limited to the Museum.

Throughout the city it is warrant for a hope for the Toledo of tomorrow larger than that of her harbor, railroads, or her factories.



STIEGEL GLASS IN THE AMERICAN GLASS COLLECTION
The Gift of President Edward Drummond Libbey.

PRESIDENT LIBBEY'S RECENT GIFT

THE most notable acquisition of the year is the Barber Collection of American Glass consisting of 462 pieces, the gift of President Edward D. Libbey and now temporarily installed in the East gallery on the lower floor.

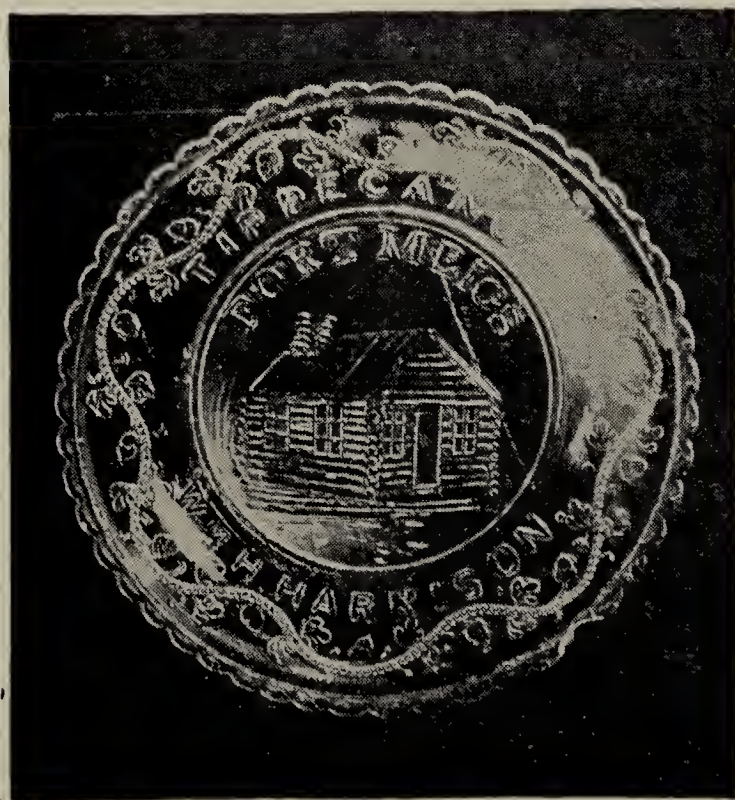
This collection, perhaps the most notable of its kind in the country, was brought together by the late Edwin Atlee Barber, A. M., Ph. D., author of "Porcelain and Pottery in the United States;" "American Glassware, Old and New;" and other books on allied subjects. Dr. Barber who was pre-eminent as an authority, was the Honorary Curator of

the Department of American Porcelain and Pottery at the Pennsylvania Museum of Industrial Art in Philadelphia.

The collection contains many rare and beautiful objects illustrating this particular phase of the minor arts and tells perfectly the story of some of the first industrial enterprises of the country. The earliest specimens in the collection are found in a group of glass beads made at Jamestown, Virginia, for the Indian trade in 1620, only thirteen years after the establishment of this, the first permanent English settlement in North America.

The most interesting group is that containing some sixty pieces of Stiegel Glass. The group is rich in fine examples of decorated enameled glass. Henry Stiegel, known as "Baron Stiegel," was one of the most romantic characters in the early history of American manufacturing. He laid out the village of Manheim, Pa., and built a glass factory there in 1765. He lived in true baronial style with his coach and four horses and delighted in making his wares beautiful in color, form and decoration. The venture was not a financial success and after many vicissitudes he was cast into prison for debt in 1775, and the factory closed.

There are a number of good examples of so-called Wistarberg Glass. Casper Wistar founded the first successful glass industry in the American colonies in Salem County, New Jersey, in 1739. The settlement and the glass made there as well became known as



THE FORT MEIGS CUP PLATE

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Wistarberg. The factory continued until shortly after the Revolutionary War and the quality of its product was only excelled by the wares made by "Baron Stiegel."

The collection also contains numerous examples of South New Jersey glass made in the various early glass works started in that section by Wistar workmen and their descendants trained in the Wistar tradition and technique.

Another beautiful and interesting group is the Millefiori glass. Millefiori is Italian for "a thousand flowers." The name is given to a kind of glass made many centuries ago principally by the Romans. There was a revival of the art in America and Europe about the middle of the 19th century.

Especially interesting in the pressed ware section are scores of curious little cup plates of the period of our grandmothers on which the partly emptied teacups were placed to avoid soiling the tablecloth while the tea was cooling in the saucers before saucer drinking became bad form. One of these cup plates, here illustrated, bears on it a picture of Fort Meigs and was probably made during the Harrison campaign in 1840.

There are several interesting groups of early flasks and decanters, the former, many of them, as was the custom on early flasks, embellished with portraits of notables, and designs illustrating important current events such as the first railroad, the opening of the Erie Canal, the visit of Jenny Lind and of Kossuth. There are also Washington, Franklin, Lafayette and other historic flasks.

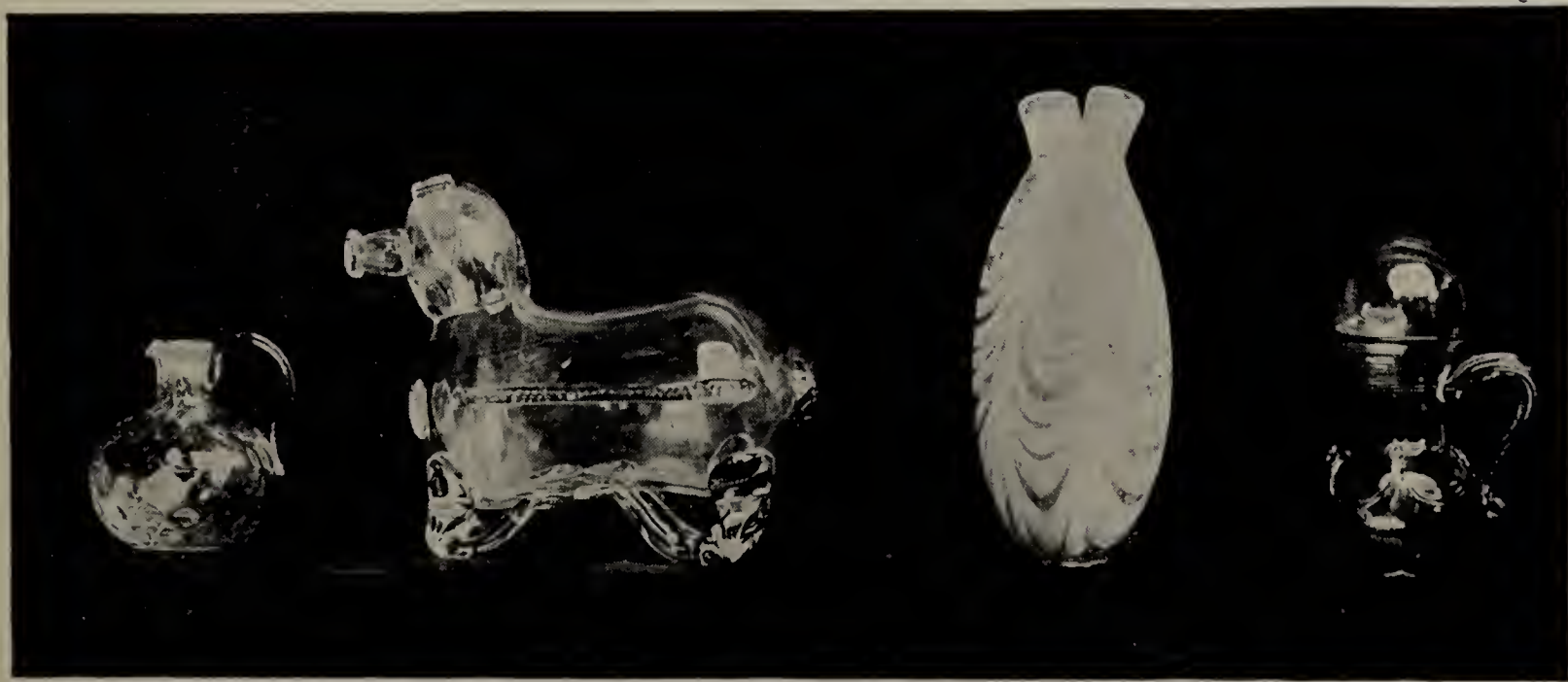
The Museum is rapidly acquiring many unusually fine specimens of glass representing



AMERICAN BEADS MADE IN 1620

all countries and periods. Eventually it is hoped in view of the many important glass industries here to completely tell in our collections the story of art as expressed in glass.

President Libbey's latest gift is a valuable addition to this department of our collections and it will always be available to the students and others interested in this subject in this city and elsewhere. This new gallery is now open to the public on the lower floor at the east end of the building.



WISTARBERG GLASS IN THE AMERICAN GLASS COLLECTION

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°° MUSEUM NEWS °°

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.

Director of the Toledo Museum of Art.

ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 38

FEBRUARY

1921

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

THE present year promises to be the most important in the history of the Museum, primarily in the educational work which as it is planned and being carried out co-ordinates with the work of the Scott and Waite High Schools, the Central Catholic High School, the Toledo University and the other educational institutions of the city, even including the Kindergartens, and at present from these various institutions 136 students are registered at the Museum and are doing work for which they will receive credit.

The number of the lectures and class sessions scheduled for the present season at the Museum is, to be exact, 191. This, of course, does not take into account the concerts for adults or the classes at the Museum School of Design, which are in session daily,—mornings and afternoons and on two evenings each week.

During the year the attendance of children in our Music Hours and classes was 2,130 and of adults, 119. At the School of Design the enrollment for the year was over 1,200, and in all other activities a corresponding interest was displayed. The January registration has taxed the capacity of our class and lecture rooms to the utmost and soon, if the work is to go forward, our facilities in every direction must be increased.

The Museum has now passed far beyond the experimental stage. The foundation of

its educational activities has been permanently established and our only concern is to be able to properly continue and enlarge upon the work. Ergo,—Dues Are Now Due.

The Toledo Museum has in the past been able to give some small financial assistance to the work of the Egypt Exploration Society which for many years has been doing a most important work in the field of Egyptology. Next month it is planned to recommence excavations at Tell el Amarna, one hundred and sixty miles south of Cairo. This marvelous city was builded by the young Pharaoh Akhnaton, B. C. 1375-1358. Akhnaton has been called the world's first idealist. He attempted to revolutionize the religious beliefs of the Egyptians, recognizing a one true God. He founded and builded the glorious new capital city, the remains of which it is planned by the Society to rapidly uncover, revealing to the world much new and valuable material and information on this very important and early period of the world's history.

The quota for this country will be \$10,000. Of this sum the Toledo Museum of Art hopes to raise one-tenth and \$700 has already been secured and forwarded. It is therefore necessary for us to raise \$300 additional and the Director will be glad to hear from members or others who care to make small donations—anything from \$1 to \$25.

It must become the responsibility of some of the citizens of this planet to aid in the research which is slowly presenting to us the story of man's development and adding to the store-house of human knowledge. The thinking few must do these things for the unthinking many. If, therefore, those who possess vision will back it to the extent of a small contribution much good will be the result. People with vision may reach Director Stevens by mail, telephone or in person.

TWO NEW TRUSTEES

AT the annual meeting of the Museum held Wednesday evening, January 12, all the old officers were re-elected and Mr. Irving E. Macomber was elected Assistant Secretary of the Board. Two new trustees were also elected—Mr. George R. Ford and Mr. I. W. Gotshall. President Libbey has appointed Mr. Ford Chairman of the Museum Library Committee and Mr. Gotshall was appointed a member of the School Committee as he is deeply interested in that branch of the Museum's activities.

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SPECIAL MUSIC STUDY—THE 1921 CLASS OF CHILDREN

A MUSEUM CHORAL CLUB

LAST year out of our various musical activities for children came the desire on the part of many young people for still further study of rudiments of music, interpretation and ear training. Such a class was consequently organized under the capable direction of Miss Lina C. Keith of the Museum staff, and the results during the first year were excellent. At the beginning of the present year word was sent out to the public and parochial schools asking that talented children desiring to profit by such instruction be sent to the classes. The accompanying picture illustrates the response at the recent opening session on January 8. The new class starts with a membership of 85, meeting Saturday afternoons at 3 o'clock. While the registration for the class has been practically closed, a few more students could be cared for if application is made immediately. Out of the present and previous classes it is planned to form a Museum Choral Club. Many of the young people are taking up instrumental work and soon will be able to present some interesting and meritorious programs, to be given by children for audiences of children. Mr. August Kadow has generously offered to provide the necessary books for the class which will be the property of the Museum and will be loaned to the students.

The Choral Club made its first public appearance on the occasion of the mass meeting of the Girl Scouts at the Museum recently.

MUSEUM BRANCHES

THRU the cooperation of the public and parochial schools the Museum has for some years been carrying art to the children of the more remote parts of Toledo. This has been accomplished by sending to each school for a period, exhibition of photographs of paintings in the Museum collection, a member of the staff accompanying them, telling the pupils something of their history and artistic merit. Thus an interest in art and the Museum has been stimulated and the influence of both brought into the lives of many children who might otherwise be untouched by it.

A year ago, arrangements were made thru Mr. H. S. Hirshberg and the Library Board whereby paintings owned by the Museum which could be spared for a time are hung in the central library building and the branch libraries. Each painting so placed is accompanied by a descriptive and critical label, bearing also a bibliography, thus facilitating study of the pictures from the books in the library. The paintings so placed are changed from time to time.

From the establishment in this very modest way of branch museums much good will grow. The paintings shown stimulate an interest in the reading of books on art, and in the Art Museum's collection, attracting to the Museum visitors who might otherwise not know and understand the joy that is to be found within its walls.



A GROUP OF MUSEUM CHILDREN STUDYING ON THE GROUNDS

ART THE PANACEA FOR THE GREAT UNREST

IN his annual report, Director George W. Stevens dwells briefly on the truth slowly but surely gaining force in the minds of educators revealing the potency of art and the principles it involves as a panacea for many of the present day ills of humanity. The report reads as follows:

The various activities of the Toledo Museum of Art have during the past year practically reached the maximum of accomplishment with the present space, equipment, staff and resources. We are grateful for the response which has made this possible for it will act as a stimulus which will urge this institution forward upon its greater growth.

The educational plan of the Museum after much experimenting over a long period of years has reached a point in its development which seems sound and capable of producing tangible results in the field of education. The various educational bodies of the city are now giving their students credit for all work performed in the various lectures, classes and other educational activities of the Museum.

During the early period of American Museums it was thought sufficient to bring

together works of art, install them properly and thereafter keep them free from dust, and on view to members and a very limited public. The policy of the present day Museum is to bring art into the lives of all the people, for the reason that in it and in the principles that it involves are found the ingredients lacking in our present day civilization and in the prevailing system of education.

Prehistoric man who laid the foundation for our present mental and physical structure developed himself along two main lines, as a Talker and a Maker and the latter pursuit was and is the most vital and important of the two for the function of the Talker could have been fairly well duplicated by the use of signs with the hands, the tools of the Maker. Speech or rather language is an arbitrary selection of sounds, responding to no fundamental law. Man, the Talker has picked up haphazard a motley collection of sounds and has incorporated them into many languages all of which are constantly being pruned and reshaped for, let us hope, the better. Man, the Maker, however, utilizes two fundamental properties of matter, form

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and color, the characteristics of which are governed by the same, apparently complex, but really simple, laws whereby harmony results in the universe of worlds.

In the past, far too much of our educational effort has been expended in the development of man as a Talker, forgetting the vital fact that the main stream of our evolution flows swiftly and surely thru those natural channels planned by the Creator of things and shaped by the eager hands of man the Maker. To form and color man the Maker early added another element, ornament, with which to embellish his works and ornament responds also to the fundamental law.

The imperfections of the human race and the great mental unrest of the present day are not untraceable and to a great extent are reparable. Man, in alarming measure, has lost the joy of making, simply because in our scheme of education we have ignored the laws of joyful making.

Colors are the components of light, and light is all powerful in its effect upon plant and animal life and even upon the inanimate elements themselves. It is folly then to remain ignorant of the possible application of this great force in the manifold activities of man. The majority of men in the presence of color understand nothing whatever of its laws and harmonies and tho they are constantly using color in everything they create they are unable to create harmoniously and satisfactorily, being ignorant of the law. The same is true of form and of decoration, yet are we makers—makers who know not how to make.

Art is that science whose laws applied to all things made by man, make them most pleasing to the senses.

Art, in its highest expression is disclosed in the works of great masters of painting and sculpture but these same laws observed by the masters may be made to apply to all the creations of man the Maker. As they have been utilized in the works of the master they are proof of the great truth, of the mighty yet unharnessed force which in its application will transcend the benefits of even steam and electricity.

It is therefore, the function of the modern Museum of Art not only to call the attention of the human race to these elemental truths which have smouldered in our treasure galleries or in the ruins of earlier civilizations but also to take the lead in the educational revolution which is to restore and redevelop

this important and vital heritage of man.

This, then, is the thought which obtrudes itself as I attempt to write down a short resume of the year's work. The reason for it lies in that which I have so inadequately set down above.

This year, we will beyond doubt, secure assistance from the city to the extent of a \$15,000 appropriation. The interest from our Endowment Fund takes care of about half of our obligations, the dues from our members will cover about twenty-five percent of our expenses and the city appropriation is necessary, therefore, to make up the remaining twenty-five percent. This appropriation is made in accordance with the Ohio Laws and precedent established in a score of American cities where Museums of Art exist.

During the year 114,000 people were admitted free to the Museum. Of this number 47,000 were children. During the year there were twenty-four exhibitions including painting, sculpture, lithographs, prints, laces, book plates, domestic architecture, batik scarfs and work of students at the Museum School of Design. During the year there were upwards 200 lectures, concerts and music and story hours, exclusive of the various classes at the school of design. A complete list of the various educational activities will be found in the last number of the Museum News.

An important feature of our activities is the extension work carried on in the public and parochial schools, the libraries and orphanages. These talks and lectures were supplemented by small exhibitions. Among the subjects of the talks in this extension work were Raphael, Wedgwood, Rodin, American Art, French Art, Greece, books and printing, picture study, religion and art, Blakelock, Benjamin West and many other subjects.

Formerly the motion picture programs at the Museum included a comedy film as a bait, but during the past season these have been discontinued and it has been our endeavor to present only the very best it is possible to secure in educational films. Fortunately more and better films are rapidly becoming available. The titles which follow, will illustrate the statement: "Architectural Old France;" "Cricket on the Hearth," by Dickens; "The Making of Bronze Objects;" "Pottery and Weaving in the Orient;" "The Monuments and Fountains of Rome;" "Roman Ruins in England;" "The Life of the Silkworm;" "Cliff Dwellers;" "A Day With

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John Burroughs;" "The Cradle of English History;" "The Making of Cloisonne;" "Imperial India;" and many others of equal merit and interest.

The total enrollment in the Museum School of Design for the year was 1218 students. There are classes on week days including Saturdays and on two evenings each week. More and more these evening classes are being attended by workers and makers. Last night from one large Toledo plant there came into the class seven heads of departments and the president of the company himself—all will take the theory of design and color harmony that they may better understand how to improve their present and future products. These men will take the same course as is offered to hundreds of our children between the ages of ten and fifteen years.

The present season sees the inauguration of the regular Monday evening series of lectures and analytical musical lectures; the Wednesday lecture-recitals for students; the art lectures for students; lectures in schools and loans of paintings and photographs to libraries and schools. During the year one hundred important reference volumes were added to our library.

Among the important acquisitions of the year is the gift of the Barber Collection of American Glass, consisting of 460 pieces, which was purchased by President Edward D. Libbey and presented to the Museum. The collection is installed in the East gallery on the lower floor and tells in a beautiful and interesting manner the early history of American glass making. The collection is rich in examples of Stiegel glass which is now being eagerly sought by connoisseurs and museums. The collection was brought together by the late eminent authority, Edwin Atlee Barber, of Philadelphia.

Among the other important acquisitions is the splendid portrait by Thomas Sully, the gift of Florence Scott Libbey for installation in the Maurice A. Scott Gallery. It is a portrait of Mrs. Burnett, of Philadelphia, a charming subject executed in a masterly manner. Other acquisitions by gift or purchase include some thirty fine bindings; five paintings, many good etchings and numerous less important objects of art. Also Mr. W. E. Bock defrayed the expenses of transporting and shaping the twenty ton boulder on which the Burroughs statue was mounted in the grounds. The statue itself was Mr.

Bock's gift during the previous year.

To make possible further growth and usefulness, the Museum needs an auditorium with at least three times the present seating capacity, also two large lecture rooms for children and additional library facilities, especially shelf room; galleries for the expansion and installation of our permanent collection and galleries for transient exhibitions. More space in the school of design together with drawing tables and chairs to replace the planks, saw horses and benches now in use; more cases and swinging frames for the proper installation of our recent permanent acquisitions; funds for prizes for local artists in our annual Toledo exhibitions. Funds for the acquisition of works of art and funds for the assistance of poor and talented children. In short, we need and want many things with which to help supply the demands being made upon us by the public in constantly increasing numbers.

The present accomplishment is made possible only by the enthusiastic work of the members of the Director's staff who give their Sundays and several evenings each week voluntarily to Museum work. Also the encouragement, interest and continual assistance of President E. D. Libbey, is the inspiration needed to maintain the present efficiency of the institution which under his guidance and with the loyal support of a splendid board of trustees is, we hope, destined to become one of the model institutions of its kind in the United States.

VISUAL EDUCATION

SOME years ago the Museum inaugurated as a part of its educational policy exhibitions of motion pictures, which were intended to be both entertaining and instructive. In this field the Toledo Museum was a pioneer, but its fertility has been demonstrated not only here but in many other institutions throughout the country. At first there was no great range of selection of educational films, and while it was possible at times to present subjects of surpassing merit, it was also necessary to accept others of less interest and value.

These programs have conclusively proven that the child and the adult as well prefer the best and highest type of pictures. Not a week passes but that schools, colleges, churches, and other civic organizations, motion pictures magazines and producers ask the Museum for its experience and sug-

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gestions for inaugurating similar work in other cities and for help in producing the right kind of pictures.

Due to the demand that has been created producers are now supplying a higher grade of pictures, so that it is possible to secure a year's program of purely educational films which are appreciated by all children, even

those not in the Museum classes. For the present year the story hours have been taken as a basis and hence the principal films show art, history and travel in Italy, and with these are exhibited others dealing with commerce, industry and natural science, all intended to broaden the education and vision of the child.



A ROCKY COAST

CARLTON T. CHAPMAN

A GOOD CHAPMAN

THE Museum is fortunate in possessing the very fine canvas, *A Rocky Coast*, by Carlton T. Chapman. Toledoans have especial cause to be proud of this great painter of marine subjects and naval battles, as his early life was spent in this city and he claims Toledo as his home. He has painted the ocean in all her moods, from shining moonlit calms to tragic gale-swept seas. He has painted with dramatic touch the glare and smoke of battle with its confusion of shattered timbers and half naked, fighting seamen tossed on the breaking waves. He is perhaps known better by his portrayal of historic battle scenes than by his gentler moods; however, in this painting of *The Rocky Coast*, one comes in closer touch with his genius and feels his sympathetic understanding of the sea. A long line of rugged

rocks extends across the foreground, on which the breaking waves toss their foam against the sky. It is fresh and vibrant in its color and virile in its handling.

This Toledoan, of whom we are justly proud, has achieved many honors. He is represented by paintings in the museums at Saint Louis and Brooklyn, is a member of the National Arts Club, American Water Color Society, the Society of American Artists, and in 1914 received the highest honor to be bestowed on an American artist on being elected to the National Academy. He was also a member of the International Jury of Awards at the Louisiana Purchase Exposition in 1904. He was awarded a silver medal at Boston in 1892, medals at Chicago and Atlanta in 1893 and 1895 and bronze medals at Buffalo and Charleston in 1901 and 1902.

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Blake-More Godwin

Carl B. Spitzer

Photography

Dr. John T. Murphy

M. W. Chapin

John F. Jones

HOURS

The Museum is open week days from 10:00 A. M. to 4:00 P. M.

On Sundays and Holidays, from 1:00 to 5:00 P. M.

Admission Free Tuesdays, Thursdays, Saturdays, Sundays and Holidays.

Admission on Other Days, 25 cents.

Children and Study Clubs admitted free at all times.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE
SCHOOL OF DESIGN AND OTHER EDUCATIONAL WORK POSSIBLE